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LONDON SUNDAY SCHOOL CHOIR

World's Convention

Crystal Palace Festival

July 13th, 1898.

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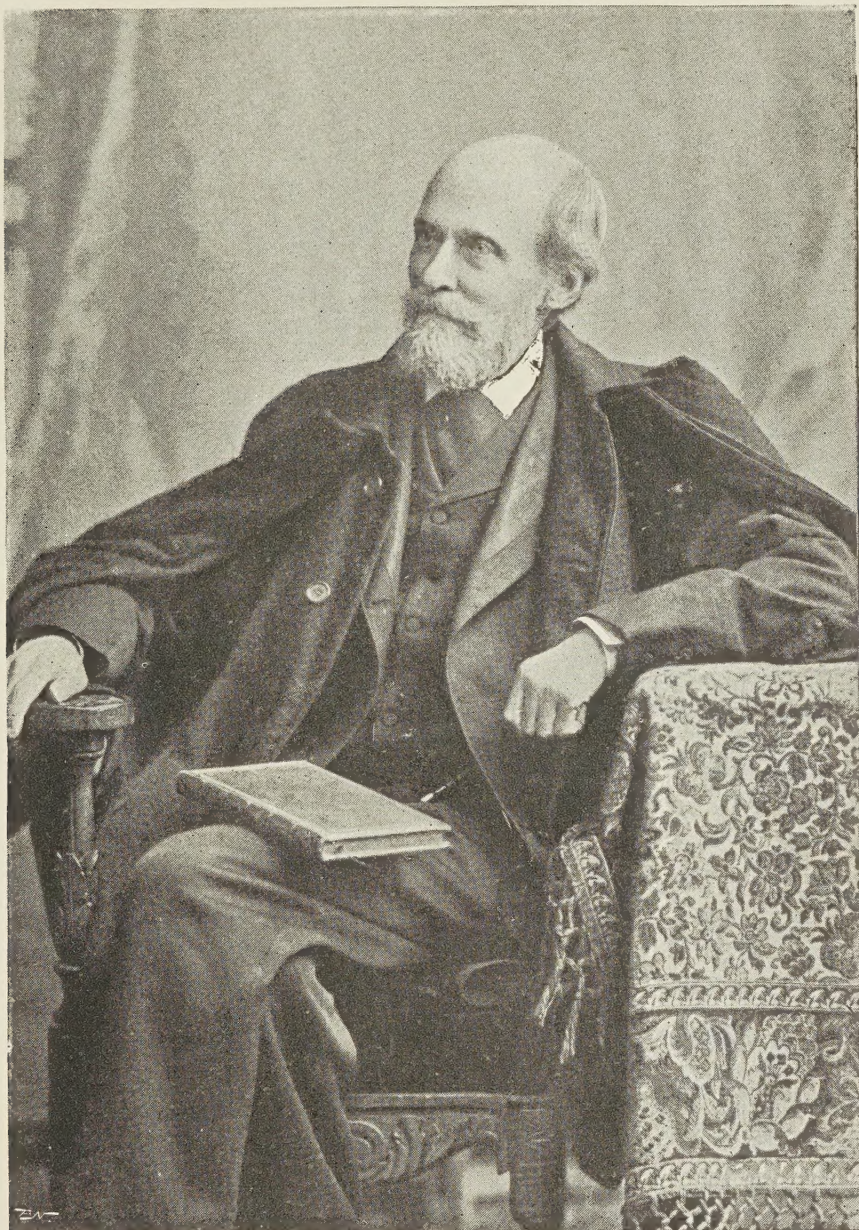
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With kindest regards to the
Rev. J. V. Potts

James E. Liddiard
L. R. G. S.

July 12th
1898.

. FOUNDER, MANAGER AND SECRETARY. .

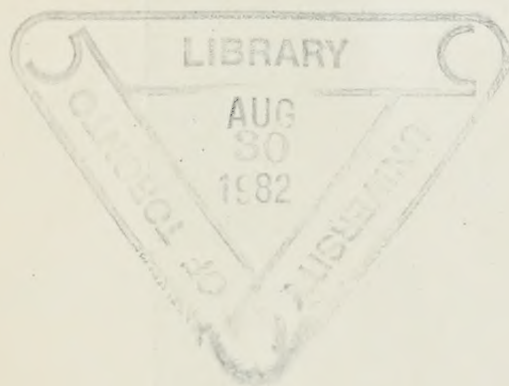


J. Barnard
"Beloved, let us love so well
Our Work shall still be better for our love,
And still our love be sweeter for our work."

—L. B. Browning.

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Mr. H. G. HOLMES,
Organist Festival
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Founder and Conductor,
1871-1896.



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Conductor Junior
Choir.



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Choir.

THE ..

London Sunday School Choir

ESTABLISHED 1871.



ilver Commemoration and . . .

Royal Diamond Jubilee Demonstration.

This Member took part in the Choral Festivals of 9,000 Performers:

Name:

Crystal Palace,

Wednesday, June 30, 1897.

LONDON : SUNDAY : SCHOOL : CHOIR.

FOUNDED 1871.

OBJECTS: To Promote and Improve Part-Singing amongst Sunday School Teachers and Scholars,
and to cultivate Christian Unity amongst Sunday School Workers of all Denominations.

Crystal Palace Festival,

(WORLD'S SUNDAY SCHOOL CONVENTION.)

WEDNESDAY, JULY 13, 1898, 4 P.M.

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LONDON SUNDAY SCHOOL CHOIR, "BEACHLAND," STAINSBY ROAD, E.

11,789

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PART I.

No. 1. All people that on earth do dwell.

(OLD HUNDREDTH.)

W. KETHE.

BEZA'S Genevan Psalter, 1554.
(Arranged by GEORGE MERRITT.)

♩ = 60.

Unison. 1. All peo - ple that on earth do dwell, Sing to the Lord with cheer - ful voice:
Sopranos & Altos. 2. Oh! en - ter then His gates with praise, Ap - proach with joy His courts un - to;
Harmony. 3. For why? the Lord our God is good; His mer - cy is for ev - er sure;

Unison. 1. All peo - ple that on earth do dwell, Sing to the Lord with cheer - ful voice:
Sopranos & Altos. 2. Oh! en - ter then His gates with praise, Ap - proach with joy his courts un - to;
Harmony. 3. For why? the Lord our God is good? His mer - cy is for ev - er sure;

Unison. 1. All peo - ple that on earth do dwell, Sing to the Lord with cheer - ful voice:
Sopranos & Altos. 2. Oh! en - ter then His gates with praise, Ap - proach with joy his courts un - to;
Harmony. 3. For why? the Lord our God is good; His mer - cy is for ev - er sure;

Unison. 1. All peo - ple that on earth do dwell, Sing to the Lord with cheer - ful voice:
Sopranos & Altos. 2. Oh! en - ter then His gates with praise, Ap - proach with joy his courts un - to;
Harmony. 3. For why? the Lord our God is good; His mer - cy is for ev - er sure;

Him serve with fear, His praise forth tell, Come ye be - fore Him, and re - joice.
Praise, laud, and bless His name al - ways, For it is seem - ly so to do.
His truth at all times firm - ly stood, And shall from age to age en - dure. A - men.

Him serve with fear, His praise forth tell, Come ye be - fore Him, and re - joice.
Praise, laud, and bless His name al - ways, For it is seem - ly so to do.
His truth at all times firm - ly stood, And shall from age to age en - dure. A - men.

Him serve with fear, His praise forth tell, Come ye be - fore Him, and re - joice.
Praise, laud, and bless His name al - ways, For it is seem - ly so to do.
His truth at all times firm - ly stood, And shall from age to age en - dure. A - men.

Him serve with fear, His praise forth tell, Come ye be - fore Him, and re - joice.
Praise, laud, and bless His name al - ways, For it is seem - ly so to do.
His truth at all times firm - ly stood, And shall from age to age en - dure. A - men.

THE LORD IS LOVING UNTO EVERY MAN.

THANKSGIVING ANTHEM.

No. 2.

COMPOSED BY

GEORGE M. GARRETT, MUS. D.

Price 3d.

Psalm cxlv., 9-13.

London: NOVELLO, EWER & Co., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.); also in New York.

Andante sostenuto.

SOPRANO. *p* The Lord is lov-ing un-to ev'-ry man, and His

ALTO. *p* The Lord is lov-ing un-to ev'-ry man, and His

TENOR (Sve. lower). *p* The Lord is lov-ing un-to ev'-ry man, and His

BASS. *p* The Lord is lov-ing un-to ev'-ry man,

ORGAN. *p* *Andante sostenuto.* *Sw. Diap. and Prin.* *J = 46.* *Ped.*

cres. *p* mer-cy is o-ver, o-ver all His works, His mer-cy is o-ver,

cres. *p* mer-cy is o-ver, all His works, His mer-cy is o-ver

cres. *p* mer-cy . . . is o-ver all His works, His mer-cy is o-ver,

cres. *p* and His mer-cy is o-ver all His works, His mer-cy is o-ver..

Also published in Novello's Tonic Sol-fa Series, No. 175, price 1½d.

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THE LORD IS LOVING UNTO EVERY MAN.

cres.
o-ver all His works; The Lord is lov-ing un-to ev' - - ry man, and His

cres.
all His works; The Lord is lov-ing un-to ev' - - ry man, and His

cres.
o-ver all His works; The Lord is lov-ing un-to ev' - - ry man, and His

. . . all His works; The Lord is lov - ing un-to ev' - ry man,
Gt. Diap. and Prin.

Ped. to Gt.

cres.
mer - cy is o - ver, o-ver all His works, His mer - cy is o - ver,

cres.
mer - cy is o - ver all His works, His mer - cy is o - ver,

cres.
mer - cy is o - ver all His works, His mer - cy is o - ver

cres.
and His mer - cy is o-ver all His works, His mer - cy is o - ver,
Prin. in.

rall.
o - ver all His works, His mer - cy is o - ver all His works.

rall.
o - ver all His works, His mer - cy is o - ver all His works.

rall.
all His works, His mer - cy is o - ver all His works.

rall.
o - ver all His works, His mer - cy is o - ver all His works.
Sw.

p

Con spirito.

All Thy works praise Thee, O God, and Thy saints give thanks, give

All Thy works praise Thee, O God, and Thy saints give thanks, give

All Thy works praise Thee, O God, and Thy saints give thanks, give

Con spirito. All Thy works praise Thee, O God, and Thy saints give thanks, give

Gt. to 15th, with Sw. Reeds.

Ped.

thanks un-to Thee, All Thy works praise Thee, O God, . . . All Thy works

thanks un-to Thee, All Thy works praise Thee, O God, . . . All Thy works

thanks un-to Thee, All Thy works praise Thee, O God, . . . All Thy works

thanks un-to Thee, All Thy works praise Thee, O God, and Thy saints give thanks, and

Mixtures.

Reeds.

praise Thee, O God, . . . and Thy saints give thanks, give thanks un-to Thee,

praise Thee, O God, . . . and Thy saints give thanks, give thanks un-to Thee,

praise Thee, O God, . . . and Thy saints give thanks, give thanks un-to Thee, give

praise Thee, O God, . . . and Thy saints give thanks, give thanks un-to Thee, give

Reeds off.

THE LORD IS LOVING UNTO EVERY MAN.

give thanks un - to Thee, give thanks un - to Thee, give thanks un - to Thee,
 give thanks un - to Thee, give thanks un - to Thee, give thanks un - to Thee,
 thanks un - to Thee, give thanks un - to Thee, give thanks un - to Thee, un - to Thee.
 thanks un - to Thee, give thanks un - to Thee, give thanks un - to Thee, un - to Thee.

They shew the glo-ry, the glo - ry of Thy
 They shew the glo - ry of Thy kingdom, and talk of Thy
 They shew the glo - ry of Thy kingdom, and talk, and talk of Thy
 They shew the glo - ry of Thy kingdom, and talk of Thy pow'r, and talk of Thy

king-dom, They shew the glo-ry, and talk, and
 pow'r, They shew the glo - ry of Thy kingdom, and
 pow'r, They shew the glo - ry of Thy kingdom, and talk, and
 pow'r, They shew the glo - ry of Thy king - dom, . . . and talk, and

Più lento.

talk of Thy pow'r, That Thy pow'r, Thy glo - ry, and the migh - ti - ness of Thy

talk of Thy pow'r, That Thy pow'r, Thy glo - ry, and the migh - ti - ness of Thy

talk of Thy pow'r, That Thy pow'r, Thy glo - ry, and the migh - ti - ness of Thy

talk of Thy pow'r, That Thy pow'r, Thy glo - ry, and the migh - ti - ness of Thy

Più lento. $\text{♩} = 100.$

king - dom might be known un - to men, might be known un - to

king - dom might be known un - to men, might be known un - to

king - dom might be known un - to men, might be known un - to

king - dom might be known un - to men, might be known un - to

Largo maestoso.

men. . . Thy king - dom is an e - ver - last - ing king - dom,

men. . . Thy king - dom is an e - ver - last - ing king - dom,

men. . . Thy king - dom is an e - ver - last - ing king - dom,

men. . . Thy king - dom is an e - ver - last - ing king - dom,

Largo maestoso. $\text{♩} = 84.$

Swell.

and Thy law is the truth, Thy king - dom is an e - ver - last - ing

and Thy law is the truth, Thy king - dom is an e - ver - last - ing

and Thy law is the truth, Thy king - dom is an e - ver - last - ing

and Thy law is the truth, Thy king - dom is an e - ver - last - ing

Gt. Reeds. *Sw. f*

king - dom, and Thy law is the truth, Thy law is the truth.

king - dom, and Thy law is the truth, Thy law is the truth.

king - dom, and Thy law is the truth, Thy law is the truth.

king - dom, and Thy law is the truth, Thy law is the truth.

Gt. *Sw. dim.*

Tempo primo.

The Lord is lov-ing un-to ev'-ry

law is the truth.

law is the truth.

Diap. *Tempo primo.* *Gt. Diap.* *Ped.*

man, . . . is lov-ing un-to ev'-ry man, and His mer-cy is o-ver,

mf The Lord is lov-ing un-to ev'-ry man, and His mer-cy is o-ver,

mf The Lord is lov-ing un-to ev'-ry man, and His mer-cy is o-ver,

mf The Lord is lov-ing un-to ev'-ry man, and His mer-cy is

Gt. Diap.

Ped. to Gt.

o-ver all His works, His mer-cy is o-ver all His works, . . . His

o-ver all His works, His mer-cy is o-ver all His works, . . . His

all His works, His mer-cy is o-ver all His works, His . . .

o-ver all His works, His mer-cy is o-ver all His works, His

Add Sw. Reeds.

Sw. Diap.

rall. e dim. mer-cy is o-ver all . . . His works. A-men.

rall. e dim. mer-cy is o-ver all . . . His works. A-men.

rall. e dim. mer-cy is o-ver all . . . His works. A-men.

rall. e dim. mer-cy is o-ver all His works. A-men.

Sw.

No. 3. The Valleys and the Mountains.

By permission of Novello, Ewer and Co.

J. BARNBY.

mf $\text{♩} = 92$

1. The val - leys and the moun - tains, The wood - land and the plain, The
 2. And shall the voice of na - ture Thus glo - ri - fy its King, And
 3. Then train your hap - py voi - ces To hymn His praise a - bove; For

mf

riv - ers and the foun - tains, The sun - shine and the rain, The
 man, the no - blest crea - ture, No grate - ful tri - bute bring? Shall
 he who here re - joic - es In Je - su's dy - ing love, A -

stars that shine a - bove me, The flowers that deck the sod, Pro -
 mer - cy strew his path - way, And all his sen - ses please, And
 - round His throne of glo - ry Shall all His love pro - claim, And

rit. *Stately. A little slower.* $\text{♩} = 88$

- claim a - loud the glo - ry of my God. Prai - ses, ho - ly
 man, with - hold the sac - ri - fice of praise? Praise Him, ye that
 sing the song of Mo - ses and the Lamb. Praise Him, praise th'e -

rit.

Ped. *Full Sw. closed.*

a - do - ra - tion, Prai - ses to our God a - bove; Prai - ses through the
 live for ev - er; Praise Him, ev - 'ry heart and voice; Praise Him, He's the
 - ter - nal Fa - ther; Praise Him, praise th'e - ter - nal Son; Praise Him, let us

cres *cen*

do. *f* *rit.* *ff*

wide cre - a - tion, Sound a - loud His great - ness and His love.
 glo - rious Giv - er; Praise Him, in your sor - rows and your joys.
 praise to - ge - ther, Fa - ther, Son, and Spi - rit, Three in One. A - men.

do. *f* *rit.* *ff*

Ped.

Andante sostenuto.

SOPRANO.

ALTO.

TENOR.

BASS.

PIANO.

$\text{♩} = 112.$

p Str. Cl. & Bssn.

sempre staccato.

See what love hath the Fa - - ther bestow'd on us . . . in His

us in His good - - - - - ness, bestow'd on us in His

A

See what love hath the Fa - - ther bestow'd on us . . . in His

good - - - - - ness, yea, in His good - -

good - - - - - ness, yea, in His good - -

A

See what love hath the Fa - - ther bestow'd on us . . . in His

cres.
 good - ness, that we should be call - ed God's own chil - dren,
cres.
 - ness, that we should be call - ed God's own chil - dren,
cres.
 - ness, that we should be call - ed God's own chil - dren,
cres.
 good - ness, that we should be call - ed God's . . . own children,
mf
cres.
f

B
 God's own chil - dren. See what love hath the
 God's own chil - dren. See what love hath the Fa - ther,
 God's own chil - dren. See what love hath the Fa - - ther in His
 God's own chil - dren. See what
B
p
Fl.

cres.
 Fa - - ther be-stow'd on us, love . . . in His good - - ness, yea, in His
cres.
 see, see what love the Fa - ther bestow'd on us, . . . yea, on us, in His
cres.
 good - ness, see what love hath the Fa - - ther bestow'd on us in His
cres.
 love hath the Fa - - ther bestow'd on us . . in His good - ness, He hath be-stow'd in His
cres - - cen - - do. *f* *sempre f*

good - ness, that we should be call - ed God's own chil -

good - ness, that we should be call - ed God's own chil -

good - ness, that we should be call - ed God's own

good - ness, that we should .

- dren, that we should be call - ed God's own chil -

- dren, that we should be call - ed God's own chil-dren, God's own chil -

chil - dren, that we should be call - ed God's own chil-dren, God's own chil -

. . . be call-ed, that we should be call - ed God's own chil - dren, God's own chil -

dim. *p* *Str. & Fl.* *Bssn.*

- dren. See what love hath the Fa -

- dren. See what love hath the Fa -

- dren. See what love hath the Fa - ther, what love the Fa

- dren. What love the Fa -

p *Str. & Wind.*

ther, see what love hath the Fa - ther, see what love hath the Fa -

ther, see what love hath the Fa - - - - -

ther, see what love hath the Fa -

ther, see what love hath the Fa - ther, hath the Fa -

cres. *f* *dim.*

ther be-stow'd on us in His good - ness.

ther be-stow'd on us in His good - ness.

ther be-stow'd on us in His good - ness.

ther be-stow'd on us in His good - ness.

p

dim. *pp*

No. 5.

Hearken unto Me, My people.

ANTHEM FOR ADVENT AND GENERAL USE.

Isaiah li. 4-6.

ARTHUR SULLIVAN.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.)

Moderato.

VOICES

Moderato.

ORGAN.
♩ = 116.
Gt. Diap.

TENORS AND BASSES. *mf*

Heark-en un-to me, my peo-ple; and give ear un-to me, O my na-tion;

for a law shall pro-ceed from me, and I will make my judgment to rest for a

CHORUS. TREBLE.

CHORUS. ALTO. Heark-en un-to me, my peo-ple;

CHORUS. TENOR (8ve. lower).

CHORUS. BASS. Heark-en un-to

light of the peo-ple. Heark - - en un-to me, my

cres.

Also published in Novello's Tonic Sol-fa Series, No. 104, price 1½d.

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and give ear un-to me, O my na-tion; for a law shall pro-ceed from me, and

f Heark-en un-to me, my na-tion; for a law shall proceed from me, and

me, my peo-ple, O my na-tion; for a law shall proceed from me, and

peo-ple; give ear un-to me, O my na-tion; for a law shall proceed from me, and

This system contains four vocal staves and a piano accompaniment. The vocal parts enter with the lyrics 'and give ear un-to me, O my na-tion; for a law shall pro-ceed from me, and'. The piano accompaniment begins with a series of chords in the right hand and a single line in the left hand. The lyrics continue across the staves: 'Heark-en un-to me, my na-tion; for a law shall proceed from me, and me, my peo-ple, O my na-tion; for a law shall proceed from me, and peo-ple; give ear un-to me, O my na-tion; for a law shall proceed from me, and'. A forte (*f*) dynamic marking is present at the beginning of the second vocal staff.

I will make my judg-ment to rest for a light, my judg-ment to rest for a

I will make my judg-ment to rest for a light, my judg-ment to rest for a

I will make my judg-ment to rest for a light, my judg-ment to rest for a

I will make my judg-ment to rest for a light, my judg-ment to rest for a

This system contains four vocal staves and a piano accompaniment. The vocal parts enter with the lyrics 'I will make my judg-ment to rest for a light, my judg-ment to rest for a'. The piano accompaniment continues with chords. The lyrics are repeated across the four vocal staves: 'I will make my judg-ment to rest for a light, my judg-ment to rest for a'. The piano accompaniment features a series of chords in the right hand and a single line in the left hand.

f light of the peo-ple. My right-eousness is near; my sal-va-tion is gone forth,

light of the peo-ple.

light of the peo-ple.

light of the peo-ple.

light of the peo-ple.

This system contains four vocal staves and a piano accompaniment. The vocal parts enter with the lyrics 'light of the peo-ple. My right-eousness is near; my sal-va-tion is gone forth,'. The piano accompaniment continues with chords. The lyrics are repeated across the four vocal staves: 'light of the peo-ple.', 'light of the peo-ple.', 'light of the peo-ple.', 'light of the peo-ple.'. A forte (*f*) dynamic marking is present at the beginning of the first vocal staff. The piano accompaniment features a series of chords in the right hand and a single line in the left hand.

and mine arms shall judge the peo - ple;

f My righteousness is near; my sal - va - tion is gone

p the isles . . shall wait up-on

p the isles shall wait up-on

p the isles shall wait up-on

forth, and mine arms shall judge the peo - ple; the isles shall wait up-on

cres. me, and on mine arm shall they trust. . . . *f* Heark - en un-to

cres. me, and on mine arm shall they trust. . . . *f* Heark - en un-to

cres. me, and on mine arm shall they trust. . . . *f* Hearken un - to me, my

cres. me, and on mine arm shall they trust. . . . *f* Hearken un - to me, my

cres. *f* *Ped.*

HEARKEN UNTO ME, MY PEOPLE.

me, and give ear un-to me, give ear un-to me, O my na - tion;
 me, and give ear un-to me, give ear un-to me, O my na - tion;
 peo - ple; give ear un-to me, give ear un-to me, O my na - tion;
 peo - ple; give ear un-to me, give ear un-to me, O my na - tion; *Gt. Diap. & Flute.*
Sw. Ped.

pp for a law shall pro-ceed from me, and I will make my
pp for a law shall pro-ceed from me, and I will make my
pp for a law shall pro-ceed from me, and I will make my
pp for a law shall pro-ceed from me, and I will make my

sempre pp *rall.* judg-ment to rest for a light of the peo - ple.
sempre pp *rall.* judg-ment to rest for a light of the peo - ple.
sempre pp *rall.* judg-ment to rest for a light of the peo - ple.
sempre pp *rall.* judg-ment to rest for a light of the peo - ple.
Sw. pp *rall.*

HEARKEN UNTO ME, MY PEOPLE.

19

Andante. *TREBLES. Unison.*

Andante. $\text{♩} = 80.$ *Ch.*

p *Swell.*

Lift up your eyes to the heav'ns, and

look up-on the earth be-neath, and look up-on the earth be -

cres. *dim.*

Ped.

BASS SOLO.

- neath. For the heav'n's shall van- ish a - way like smoke, and the

Sw. *p* *Ch.*

earth shall wax old as a gar - ment, and they that dwell there-

Sw.

- in shall die in like man-ner, shall die in like man - ner.

HEARKEN UNTO ME, MY PEOPLE.

Allegro vivace.

TREBLE.

But my sal - va - tion shall be . . . for e - ver, shall be . . . for e - ver,

ALTO.

But my sal - va - tion shall be for e - ver, shall be for e - ver,

TENOR (8ve. lower).

But my sal - va - tion shall be for e - ver, shall be for e - ver,

BASS.

But my sal - va - tion shall be for e - ver, shall be for e - ver,

Allegro vivace. ♩ = 120.*f* Gt.

Ped.

and my righ - teousness shall not be a - bo - lish - ed, shall not be . . a -

and my righ - teousness shall not be a - bo - lish - ed, shall not be a -

and my righ - teousness shall not be a - bo - lish - ed, shall not be . . a -

and my righ - teousness shall not be a - bo - lish - ed, shall not be . . a -

- bo - lish - ed. But my sal - va - tion shall be . . . for . . e - ver, shall

- bo - lish - ed. But my sal - va - tion shall be for e - ver, shall

- bo - lish - ed. But my sal - va - tion shall be for e - ver, for

- bo - lish - ed, But my sal - va - tion shall be for e - ver, shall

be . . for e - ver, and my righ-teous-ness shall not be a -

be for e - ver, and my righ-teous-ness shall not . . be a -

e - ver, and my righ-teous-ness shall not be a - bo - - - lish'd, shall

be for e - ver, and my righ-teous-ness

- bo - - - lish-ed, my righ - - teous-ness shall . . . not be a -

- bo - lish - ed, my righ - - - teous - ness shall not be a -

not be a - bo - lish'd, my righ - - - teous - ness shall not be a -

shall not be a - bo - lish'd, my righ - - - teous - ness shall not

- bo - lish - ed, . . shall not be a - bo - lish - ed.

- bo - lish - ed, . . shall not be a - bo - lish - ed, my sal -

- bo - lish - ed, shall not be a - bo - lish - ed, my sal - va - tion shall

be a - bo - lish'd, shall not be a - bo - lish - ed,

HEARKEN UNTO ME, MY PEOPLE.

my sal - va - tion shall be . . . for e - ver, shall be for e -
va - tion shall be . . . for e - - - ver, shall be for e -
be . . . for e - ver, for e - - - ver, shall be for e -
my sal - va - tion shall be . . . for e - ver, for e -
ver, for e - - - ver, for e - ver,
ver, for e - - - ver, for e - ver,
- ver, for e - - - ver, for e - ver,
- ver, for e - - - ver, for e - ver,
for e - ver, for e - - - ver.
for e - ver, for e - - - ver.
for e - ver, for e - - - ver.
for e - ver, for e - - - ver.

ff

PRAISE THE LORD, O JERUSALEM

No. 6.

ANTHEM FOR HARVEST

COMPOSED BY

J. H. MAUNDER.

Price Threepence.

Ps. cxlvii. 12, 13;
cxlv. 8—10; lxxv. 14.

London, NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.); also in New York.

Allegro con spirito.

ORGAN.

f

SOPRANO.

ALTO.

TENOR.

BASS.

Praise the Lord, O Je - ru - sa - lem,

Praise the Lord, O Je - ru - sa - lem,

Praise the Lord, O Je - ru - sa - lem,

Praise the Lord, O Je - ru - sa - lem,

praise thy God, O Zi - on, praise the Lord, . . . praise the Lord, . . . praise thy God, O

praise thy God, O Zi - on, praise the Lord, praise the Lord, praise thy God, O

praise thy God, O Zi - on, praise the Lord, praise the Lord, praise thy God, O

praise thy God, O Zi - on, praise the Lord, praise the Lord, praise thy God, O

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PRAISE THE LORD, O JERUSALEM.

Zi - on, praise the Lord, O Je - ru - sa - lem, praise thy God, O Zi - on, praise

Zi - on, praise the Lord, O Je - ru - sa - lem, praise thy God, O Zi - on, praise

Zi - on, praise the Lord, O Je - ru - sa - lem, praise thy God, O Zi - on, praise

Zi - on, praise the Lord, O Je - ru - sa - lem, praise thy God, O Zi - on, praise

thy God, . . . O Zi - on. For He hath made fast the

thy God, . . . O Zi - on. For He hath made fast the

thy God, . . . O Zi - on. For He hath made fast the

thy God, . . . O Zi - on. For He hath made fast the

bars . . of thy gates, and hath bless - ed thy chil - dren with - in thee,

bars . . of thy gates, and hath bless - ed thy chil - dren with - in thee,

bars . . of thy gates, and hath bless - ed thy chil - dren with - in thee,

bars . . of thy gates, and hath bless - ed thy chil - dren with - in thee,

ppp
senza Ped

He hath made fast the bars . . of thy gates, and hath bless - ed thy

He hath made fast the bars . . of thy gates, and hath bless - ed thy.

He hath made fast the bars . . of thy gates, and hath bless - ed thy

He hath made fast the bars . . of thy gates, and hath bless - ed thy

He hath made fast the bars . . of thy gates, and hath bless - ed thy

chil - dren with - in thee, Praise the Lord, O Je - ru - sa - lem,

chil - dren with - in thee. Praise the Lord, O Je - ru - sa - lem,

chil - dren with - in thee, Praise the Lord, O Je - ru - sa - lem,

chil - dren with - in thee, Praise the Lord, O Je - ru - sa - lem,

chil - dren with - in thee, Praise the Lord, O Je - ru - sa - lem,

praise thy God, O Zi - on, praise . . thy God, . . O Zi - on.

praise thy God, O Zi - on, praise thy God, . . O Zi - on.

praise thy God, O Zi - on, praise . . thy God, . . O Zi - on.

praise thy God, O Zi - on, praise . . thy God, . . O Zi - on.

praise thy God, O Zi - on, praise . . thy God, . . O Zi - on.

ff *pp* *f* *ppp* *Ped.* *senza Ped.*

PRAISE THE LORD, O JERUSALEM.

SOPRANO, ALTO OR BARITONE SOLO (OR ALL THE SOPRANOS).

*Andante.**With feeling.*

The Lord is . . . gra - cious, and

full of com - pas - sion, slow . . . to an - ger, and of great . . . good - ness. The

Lord is good, is good to all, and His ten - der mer - cies, His

ten - der mer - cies are o - ver all, . . . are o - ver all His

Allegro jubilante. **FULL.**

works. All Thy works praise Thee, praise Thee, O Lord,

All Thy works praise Thee, praise Thee, O Lord,

All Thy works praise Thee, praise Thee, O Lord,

All Thy works praise Thee, praise Thee, O Lord,

Allegro jubilante. **f** **f**

all Thy works praise Thee, praise Thee, O Lord, and Thy saints give thanks, give

all Thy works praise Thee, praise Thee, O Lord, and Thy saints give thanks, give

all Thy works praise Thee, praise Thee, O Lord, and Thy saints give thanks, give

all Thy works praise Thee, praise Thee, O Lord, and Thy saints give thanks, give

thanks un - to Thee, all Thy works praise Thee, all Thy works. . .

thanks un - to Thee, all Thy works praise Thee, all Thy works. . .

thanks un - to Thee, all Thy works praise Thee, all Thy works. . .

thanks un - to Thee, all Thy works praise Thee, all Thy works. . .

thanks un - to Thee, all Thy works praise Thee, all Thy works. . .

rall. *rall.* *rall.* *rall.* *rall.*

PRAISE THE LORD, O JERUSALEM.

Moderato.

mf The val-leys stand so thick with corn, that they laugh and sing,

mf The val-leys stand so thick with corn, that they laugh and sing,

mf The

mf The

Moderato.

p

mf the

mf the

val-leys stand so thick with corn, that they laugh and sing, that they laugh and sing, . . .

val-leys stand so thick with corn, that they laugh and sing, they laugh and sing,

val-leys stand so thick with corn, that they laugh and sing, the val-leys stand so

val-leys stand so thick with corn, that they laugh and sing, they stand so

p they laugh, they laugh and sing, they

they laugh, they sing, they laugh and sing, they stand so

PRAISE THE LORD, O JERUSALEM.

thick with corn, the val-leys stand so thick with corn, the val-leys stand so thick with corn, that

thick with corn, they stand so thick with corn, they stand so thick with corn, that

laugh and sing, they laugh and sing, they laugh and sing, they

thick with corn, they stand so thick with corn, they stand so thick with corn, that

[illegible][illegible]

PRAISE THE LORD, O JERUSALEM.

praise thy God, O Zi - on, praise the Lord, . . . praise the Lord, . . . praise

praise thy God, O Zi - on, praise the Lord, praise the Lord, praise

praise thy God, O Zi - on, praise the Lord, praise the Lord, praise

praise thy God, O Zi - on, praise the Lord, praise the Lord, praise

The first system of the musical score consists of four vocal staves and a grand piano accompaniment. The vocal parts are in B-flat major and 4/4 time. The lyrics are: 'praise thy God, O Zi - on, praise the Lord, . . . praise the Lord, . . . praise'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

. . . thy God, O . . . Zi - - on, praise the Lord, O Je - ru - sa - lem,

. . . thy God, O Zi - - on, praise the Lord, O Je - ru - sa - lem,

. . . thy God, O Zi - on, praise the Lord, O Je - ru - sa - lem,

. . . thy God, O Zi - on, praise the Lord, O Je - ru - sa - lem,

The second system continues the vocal and piano parts. The lyrics are: '. . . thy God, O . . . Zi - - on, praise the Lord, O Je - ru - sa - lem,'. The piano accompaniment continues with the same rhythmic pattern.

praise thy God, O Zi - on, *poco rall.* praise . . . thy God, . . . O *rall.*

praise thy God, O Zi - on, *poco rall.* praise . . . thy God, . . . O *rall.*

praise thy God, O Zi - on, *poco rall.* praise . . . thy God, . . . O *rall.*

praise thy God, O Zi - on, *poco rall.* praise . . . thy God, . . . O *rall.*

The third system concludes the piece. The lyrics are: 'praise thy God, O Zi - on, *poco rall.* praise . . . thy God, . . . O *rall.*'. The piano accompaniment features a final chord in the right hand and a sustained bass line.

Tempo maestoso.

Zi - - on, praise the Lord, praise . . . the

Zi - - on, praise the Lord, praise . . . the

Zi - - on, praise the Lord, praise . . . the

Zi - - on, praise the Lord, praise . . . the

Tempo maestoso.

molto sostenuto.

Ped.

Lord. A - - - men.

Lord. A - - - men.

Lord. A - - - men.

Lord. A - - - men.

mf

No. 7.

32

No. 27B.

SECOND CHORUS.—“ACHIEVED IS THE GLORIOUS WORK.”

VIVACE.

TREBLE.

ALTO.

TENOR,
8ve lower).

BASS.

ACCOMP.

$\text{♩} = 88$

VIVACE

8va.

Achieved is the glo - rious work; Our song let

Achieved is the glo - rious work; Our song let be the praise of God,

Achieved is the glo - rious work; Our song let

Achieved is the glo - rious work; Our song let be the praise of God, our

be the praise of God, the praise of God, the praise of God.

the praise of God, the praise of God, the praise of God.

be - the praise of God, the praise of God, the praise of God.

song let be the praise of God, the praise of God, the praise of God.

Glo - ry

He sole on high ex - alt - ed reigns. - Hal - le - lujah, Hallelu -

Glo - ry to his name for e - - ver. He sole on high ex - alt - ed reigns. - Hal - le - lu -

to his name for e - - - ver. He sole on high ex- alt- ed reigns. - - Hallelujah.

He sole on high - ex- alt- ed reigns - Hal- le - lu - jah.

- jah, Halle- lu- jah. Glo - ry to his name for

- jah, Halle- lu- jah. Glo - ry to his name for

He sole on high - - ex - alt- ed reigns. - -

Glo - - ry to his name for e - - -

e - - - ver. Hal - le - lu - jah, Hal - le - lu - jah. Glo - - ry to his name for

e - - - ver. He sole on high ex - alt- ed reigns. - - -

Glo - ry to his name for e - - -

- ver. He sole on high ex- alt- ed reigns. - He sole on

e - - ver. He sole on high ex- alt- ed reigns, - - -

He sole on high - ex- alt- ed reigns. - Hal - le - - - lu - jah.

ver. He sole on high ex-alt-ed reigns, - - He sole on high - ex-alt-ed reigns. Hal-
high ex-alt-ed reigns. Hal-le - - lu - jah. He sole on high ex-alt-ed
He sole on high - ex-alt-ed reigns, Hal-le-lu-jah, Hal-le-lu -
le - lu-jah. Glo - ry to his name for e - - - ver, Halle - lu -
reigns, Hal-le - lu - jah, Halle-lu-jah. Halle-lujah, Hallelu -
- jah. He sole on high ex - alt - ed reigns. Hal-le - lu - jah. Glo - ry
Glo - ry to his name for e - ver, Glo - - ry to his name for e - ver.
jah.
- jah. Glo - ry to his name for e - - ver, Hal-le-lu -
to his name for e - - - ver, Hal - le - lu - jah, Hal - le - lu -
Glo - - ry to his name for e - - ver, Hal - le - lu - jah, Hal-le-lu -

8vi ~~~~~

8052.

He sole on high, - He sole on high - ex-alt-ed reigns, ex-alt - - ed
 - jah. He sole on high, He sole on high ex-alt-ed reigns, ex-alt-ed
 - jah.
 - jah.

reigns. - Hal-le-lu-jah. He sole on high
 reigns. - Hal-le-lu jah, Hal-le-lu-jah, Hal-le-lu-jah. He sole on
 Glo-ry to his name for e-ver, He sole on high ex-
 Glo-ry to his name for e-ver.

ex-alt-ed reigns. Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah.
 high ex-alt-ed reigns, - Hal-le-lu-jah, Hal-le-lu-jah.
 - alt-ed reigns. Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah.
 He sole on high ex-alt-ed reigns. Hal-le-lu-jah.

Glo - - ry to his name for e - - ver. Hal-le - lu-jah.

Glo - - ry to his name for e - - ver. Hal-le - lu-jah.

Glo - - ry to his name for e - - ver. Hal-le - lu-jah.

Hal-le-lu - jah, Hal-le-lu - jah, Hal-le - lu -

Hal-le-lu-jah. Glo - - ry to his name for e - - ver.

Hal-le-lu-jah. Glo - - ry to his name for e - - ver.

- jah, Hal-le-lu - jah. Glo - - ry to his name for e - - ver.

jah. Glo - - ry to his name for e - - ver, Glo - - ry to his name for

Hal-le - lu-jah. Glo - - ry to his name for e - ver.

Hal-le-lu - jah. Glo - - ry to his name for

Glo - - ry to his name for e - ver, Glo - - ry to his name for

e - - ver. He sole on high ex - alt-ed reigns, - He sole on
 He sole on high ex - alt - - ed reigns, ex - alt - - ed reigns. - -
 e - ver, for - e - - ver, He sole on high ex - alt-ed reigns. *fz* *fz*
 e - ver. He sole - on high ex - alt - - ed reigns. *fz* *fz*
 high ex - alt-ed reigns, ex - alt-ed reigns, - - - Hal - le - lu -
 Hal-le-lu - jah, Hal-le-lu - jah, Hal - le - lu -
 Hal - le-lu - jah, Hal - le-lu - jah, Hal-le-lu - jah, - Hal - le - lu -
 Hal-le-lu - jah, Hal-le-lu - jah, Hal - le - lu -
 - jah, Hal-le-lu - jah, Hal-le-lu - jah. - He sole on high
 - jah, Hal - le - lu - jah, Hal - le - lu - jah. - Hal - le - lu-jah, He sole on high
 - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal-le-lu - jah, He sole on
 - jah, Hal - le - lu - jah. He sole on

ex-alt-ed reigns, ex-alt-ed reigns. - - Hal-le-lu-jah, Halle-lu-jah, Hal - le - lu -

ex-alt-ed reigns, ex-alt-ed reigns. - - Hal-le-lu-jah, Halle-lu-jah, Hal - le - lu -

high ex-alt-ed reigns, ex-alt-ed reigns. - - Hal-le-lu-jah, Hal - le - lu -

high ex-alt-ed reigns, ex-alt-ed reigns. - - Hal-le-lu-jah, Hal - le - lu -

- jah. Glo-ry to his name for e - - ver. He sole on high ex - alt - ed reigns,

- jah. He sole on high ex-alt-ed reigns, ex-alt-ed reigns,

- jah. Glo-ry to his name for e - - ver. He sole on high ex - alt - ed reigns,

- jah. He sole on high ex-alt-ed reigns, ex-alt-ed reigns,

Org. Ped.

ex-alt-ed reigns. Hal - le - lu - jah, Hal - le - lu - jah.

ex-alt-ed reigns. Hal - le - lu - jah, Hal - le - lu - jah.

ex-alt-ed reigns. Hal - le - lu - jah, Hal - le - lu - jah.

ex-alt-ed reigns. Hal - le - lu - jah, Hal - le - lu - jah.

PART II.

SUNG AT THE NATIONAL PEACE FESTIVAL, BOSTON, U.S.A., JUNE, 1869.

No. 8.

A SONG OF PEACE.

(ANVIL CHORUS, FROM "IL TROVATORE.")

[By permission of G. RICORDI AND Co., 265, Regent Street, W.]

Composed by G. VERDI.

8va. *Allegro.* 17 8.

PIANO. $\text{♩} = 138.$

f 17

TENORS. *mf* *f* *tr*

1. God of the Na-tions, in glo-ry en-thron-ed, Up-on our lov'd coun-try Thy bless-ings . .
2. God the Om-ni-po-tent! man hath de-fied Thee; Yet to e-ter-ni-ty stand-eth Thy

BASSES. *mf* *f* *tr*

1. God of the Na-tions, in glo-ry en-thron-ed, Up-on our lov'd coun-try Thy bless-ings . .
2. God the Om-ni-po-tent! man hath de-fied Thee; Yet to e-ter-ni-ty stand-eth Thy

mf *f* *tr*

mf *f* *tr*

mf *f* *tr*

mf *f* *tr*

pp *f* *tr*

pp *f* *tr*

- more.
Lord.

- more.
Lord.

A SONG OF PEACE.

1st time Tenors only.

2nd time Tenors and Sopranos.

Proud - ly our sires of old their glo - rious ban - ners
Join we in cho - rus till o - cean to

gleam - ing, No - bly for truth and right and li - ber - ty stood plead - ing;
o - cean, E - cho one song . . . thro' earth and air re - sound - ing;

Altos enter here 2nd time with Bass.

Sing we then in joy - ous strains. Let Peace and U - nion, let Peace and
Peace on earth, good will to men. Yes, Peace and U - nion, yes, Peace and

U - nion, be ours for ev - er - more.
U - nion, be ours for ev - er - more.

U - nion, be ours for ev - er - more.
U - nion, be ours for ev - er - more.

* For 2nd Verse D#.

No. 9.

Good night, good night, beloved!

Words by H. W. LONGFELLOW.

PART-SONG.

Composed by CRO PINOSSI.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.); also in New York.

Andante Cantabile.

SOPRANO. *pp* *cres.*
Good night, good night, be - lov - ed! I come to watch o'er thee! .. good

ALTO. *pp* *cres.*
Good night, good night, be - lov - ed! I come to watch o'er thee! .. good

TENOR (8ve lower). *pp* *cres.*
Good night, good night, be - lov - ed! I come to watch o'er thee! .. good

BASS. *pp* *cres.*
Good night, good night, be - lov - ed! I come to watch o'er thee! .. good

ACCOMP. *pp* *cres.*
♩ = 84.

night, good night, be - lov - ed! I come to watch o'er thee! I come to watch o'er thee! *sf* *pp* *un poco rit.*

night, good night, be - lov - ed! I come to watch o'er thee! I come to watch o'er thee! *f* *p* *sf* *pp* *un poco rit.*

night, good night, be - lov - ed! I come to watch o'er thee! I come to watch o'er thee! *f* *p* *sf* *pp* *un poco rit.*

night, good night, be - lov - ed! I come to watch o'er thee! I come to watch o'er thee! *f* *p* *sf* *pp* *un poco rit.*

night, good night, be - lov - ed! I come to watch o'er thee! I come to watch o'er thee! *f* *p* *sf* *pp* *un poco rit.*

f *risoluto.* *cres.* *f* *rf*
To be near thee, to be near thee, a - lone is peace for me, to be near thee, to be

f *risoluto.* *cres.* *f* *rf*
To be near thee, to be near thee, a - lone is peace for me, to be near thee, to be

cres. *f* *rf*
To be near thee, a - lone is peace for me, to be

cres. *f* *rf*
To be near thee, a - lone is peace for me, to be

f *risoluto.* *cres.* *f* *rf*

GOOD NIGHT, GOOD NIGHT, BELOVED!

near thee, a-lone is peace for me! Good night, . . be-lov-ed! I come to watch o'er thee!

near thee, a-lone is peace for me! Good night, . . be-lov-ed! I come to watch o'er thee!

near thee, a-lone is peace for me! Good night, . . be-lov-ed! I come to watch o'er thee!

near thee, a-lone is peace for me! Good night, good night,

Tempo 1mo.

Good night, good night, be-lov-ed! I come to watch o'er thee, good night, good night, be-lov-ed! I

Good night, good night, be-lov-ed! I come to watch o'er thee, good night, good night, be-lov-ed! I

Good night, good night, be-lov-ed! I come to watch o'er thee, good night, good night, be-lov-ed! I

Good night, good night, be-lov-ed! I come to watch o'er thee, good night, good night, be-lov-ed! I

Tempo 1mo.

dolce con grazia.
a tempo.

come to watch o'er thee, I come to watch o'er thee! Thine eyes are stars of morning, Thy

come to watch o'er thee, I come to watch o'er thee! Thine eyes are stars of morning, Thy

come to watch o'er thee, I come to watch o'er thee! Thine eyes are stars of morning, Thy

come to watch o'er thee, I come to watch o'er thee!

dolce con grazia.
a tempo.

lips are crim-son flow'rs, thy lips are crimson flow'rs.

lips are crim-son flow'rs, thy lips are crimson flow'rs.

lips are crim-son flow'rs, thy lips are crimson flow'rs. Good

are crim-son flow'rs, Thine eyes are stars of morn-ing, Thy lips are crimson flow'rs,

pp

Good night, be-lov-ed! the weary hours, while I count the wea-ry hours.

Good night, be-lov-ed! the weary hours, while I count the wea-ry hours.

night, be-lov-ed! the weary hours, while I count the wea-ry hours.

While I count the wea-ry hours, while I count the wea-ry hours.

rall. *molto ritenuto.*

Tempo lmo.

Good night, good night, be-lov-ed! I come to watch o'er thee! good night, good night, be-

Good night, good night, be-lov-ed! I come to watch o'er thee! good night, good night, be-

Good night, good night, be-lov-ed! I come to watch o'er thee! good night, good night, be-

Good night, good night, be-lov-ed! I come to watch o'er thee! good night, good night, be-

Tempo lmo.

animando a poco a poco.

lov - ed! I come to watch o'er thee! I come, I come, I come to

lov - ed! I come to watch o'er thee! I come, I come, I come to

lov - ed! I come to watch o'er thee! I come, . . I come, . . I come, . . I come to

lov - ed! I come to watch o'er thee! I come, I come, I come to

p *cres.* *f* *p*

animando a poco a poco.

watch, to watch o'er thee, I come, . . I come to watch, to watch o'er

watch, to watch o'er thee, I come, I come to watch o'er

watch, to watch o'er thee, I come, I come to watch o'er

watch, to watch o'er thee, I come, I come to watch o'er

p *f* *dim.* *f* *dim.* *f* *dim.* *f* *dim.* *f* *dim.*

rall. e dim.

thee. Good night, . . good night, . . good night!

thee. Good night, good night, good night, good night!

thee. Good night, good night, good night, good night!

thee. Good night, . . good night!

p *rall. e dim.* *pp* *rall. e dim.* *pp* *rall. e dim.* *pp* *rall. e dim.* *pp*

No. 10. THREE DOUGHTIE MEN

HUMOROUS PART-SONG.

Words by J. LEWTON BRAIN.

Music by W. W. PEARSON.

Allegretto.

Fanfare of Hunting Horns.

SOPRANO.

ALTO.

TENOR.

BASS.

PIANO.

Allegretto.

f

dim.

mp

- ra, ta-ran-ta-ra.

dim.

1. Once up-onne a tyme, three dough - tie men,
4. Fierce and greate the sal - vage ratte,

- ra, ta-ran-ta-ra.

dim.

- ra, ta-ran-ta-ra.

dim.

- ra, ta-ran-ta-ra.

1. A hun-tynge they would
4. Didde make a lepe atte

mp

Ta-ran-ta-ra, And one hadde a sworde, and one hadde a shielde, }
Ta-ran-ta-ra, With one ac - corde they pale and shrieke, }

ta-ran-ta-ra,

Ta-ran-ta-ra,

ta-ran-ta-ra,

Ta-ran-ta-ra,

ta-ran-ta-ra,

goe ;
they ;

And one hadde a twangynge bow,
And straightway flee a - waye,

And
And

* This pause may be absurdly prolonged.

By permission of the Composer.

p

Ta-ran-ta-ra, ta-ran-ta-ra, ta-ran-ta-ra, ta-ran-ta-ra, ta-ran-ta-ra,

p

Ta-ran-ta-ra, ta-ran-ta-ra, ta-ran-ta-ra, ta-ran-ta-ra, ta-ran-ta-ra,

p

Ta-ran-ta-ra, ta-ran-ta-ra, ta-ran-ta-ra, ta-ran-ta-ra, ta-ran-ta-ra,

they didde sweare a so - lemne oathe, To slaye what - e'er they mette, Bee itte
one, two, three downe the hardest stone staire, They how - lyng, tum - blyng, goe, The

p

ta-ran-ta-ra, ta-ran-ta-ra, ta-ran-ta-ra, ta-ran-ta-ra, ta-ran-ta-ra. One hadde a

ta-ran-ta-ra, ta-ran-ta-ra, ta-ran-ta-ra, ta-ran-ta-ra, ta-ran-ta-ra. One hadde a

ta-ran-ta-ra, ta-ran-ta-ra, ta-ran-ta-ra, ta-ran-ta-ra, ta-ran-ta-ra. One hadde a

ty - gre, parde or bold ly - onne Bee itte dra - gonne or par - ro - quette. } One hadde a
one wyth hys sworde, the one wyth hysshilde, And the thyrd wyth hys twang-yng bow. }

f

ff

sworde, ta - ran - ta - ra, one hadde a shielde, ta - ran - ta - ra, And one hadde a twang-yng

ff

sworde, ta - ran - ta - ra, one hadde a shielde, ta - ran - ta - ra, And one hadde a twang-yng

ff

sworde, one hadde a shielde, And one hadde a twang-yng

ff

sworde, one hadde a shielde, And one hadde a twang-yng

ff

cres. *mp*

bow, a twangynge bow, a twangynge bow. 2. They wan - der'd farre in ye hot countrie,
5. They pickede them uppe, the one hadde got,

cres. *mp*

bow, a twangynge bow, a twangynge bow.

cres. *mp*

bow, a twangynge bow, a twangynge bow.

cres. *mp*

bow, a twangynge bow, a twangynge bow. 2. And mette a queere olde
5. A bruisedde bleedinge

f *mp* *f*

Ta-ran-ta-ra, To hym they tolde theyre hyghe res-solve, } Ta-ran-ta-ra,
Ta-ran-ta-ra, And one hadde blackedde hys left op-ticke, }

f *mp* *f*

Ta-ran-ta-ra, Ta-ran-ta-ra,
Ta-ran-ta-ra, Ta-ran-ta-ra,

wighte ; And how they meant to fyghte. "A
nose ; The thyrd hadde torne hys clothes. And

f *mp* *f*

ta-ran-ta-ra, ta-ran-ta-ra, ta-ran-ta-ra, ta-ran-ta - ra, ta-ran-ta-ra,
ta-ran-ta-ra, ta-ran-ta-ra, ta-ran-ta-ra, ta-ran-ta - ra, ta-ran-ta-ra,
ta-ran-ta-ra, ta-ran-ta-ra, ta-ran-ta-ra, ta-ran-ta - ra, ta-ran-ta-ra,
ta-ran-ta-ra, ta-ran-ta-ra, ta-ran-ta-ra, ta-ran-ta - ra, ta-ran-ta-ra,

beast there bee in a cas - tell stronge, Which is bothe neare and nygh, O
sadd - lie home they slow - lie toildde, And found a ly - onne's skynne ; - "The

p

ta-ran - ta-ra, ta-ran - ta-ra, ta-ran - ta-ra, ta-ran-ta -

ta ran - ta-ra, ta-ran - ta-ra, ta-ran - ta-ra, ta-ran-ta -

ta-ran - ta-ra, ta-ran - ta-ra, ta-ran - ta-ra, ta-ran-ta -

come saynts there - to and slay, - There was a twyn - kelle in hys
bee prays'dde," saydde they; "We may wyth thys re - nowne yette

- ra, ta-ran - ta-ra. One hadde a sworde, ta-ran - ta-ra, one hadde a shielde, ta-ran - ta-ra, And

- ra, ta-ran - ta-ra. One hadde a sworde, ta-ran - ta-ra, one hadde a shielde, ta-ran - ta-ra, And

- ra, ta-ran - ta-ra. One hadde a sworde, one hadde a shielde, And

eye. } One hadde a sworde, one hadde a shielde, And

wynne." }

one hadde a twang - ynge bow, a twang-ynge bow, a twang-ynge bow.

one hadde a twang - ynge bow, a twang-ynge bow, a twang-ynge bow.

one hadde a twang - ynge bow, a twang-ynge bow, a twang-ynge bow.

one hadde a twang - ynge bow, a twang-ynge bow, a twang-ynge bow.

3. Grymme and olde was that stronge cas - tell, Ta-ran - ta - ra, Yet
 6. And to thys day theyre towns-folke saye Ta-ran - ta - ra, From

3. And darke the colde stone staire;
 6. They were three he - roes bolde;

fill'd with pluckke they alle three stryve } Ta-ran - ta - ra,
 which 'tis cleare they didde notte heare } Ta-ran - ta - ra,
 Ta-ran - ta - ra,

To garde the dang'-rousse reare. On
 The sto - rie we have tolde. And

ta-ran-ta-ra, ta-ran-ta-ra, ta-ran-ta-ra, ta-ran-ta - ra, ta-ran-ta-ra,
 ta-ran-ta-ra, ta-ran-ta-ra, ta-ran-ta-ra, ta-ran-ta - ra, ta-ran-ta-ra,
 ta-ran-ta-ra, ta-ran-ta-ra, ta-ran-ta-ra, ta-ran-ta - ra, ta-ran-ta-ra,

hands and knees they slow - lie creepe: He opes a lowe oake door; Dys -
 he of the sworde is made a lorde, And he of the shielde a knighte; And

ta-ran - ta-ra, ta-ran - ta-ra, ta-ran - ta-ra, ta-ran - ta -

ta-ran - ta-ra, ta-ran - ta-ra, ta-ran - ta-ra, ta-ran - ta -

ta-ran - ta-ra, ta-ran - ta-ra, ta-ran - ta-ra, ta-ran - ta -

- mayde, they liste a . . dis - mal squeeke From a ratte - trappe on the
eke he now of the twang - ynge bow Is . . deck'dde with me - dalles

- ra, ta-ran - ta-ra. One hadde a sworde, ta-ran - ta-ra, one hadde a shielde, ta-ran - ta-ra, And

- ra, ta-ran - ta-ra. One hadde a sworde, ta-ran - ta-ra, one hadde a shielde, ta-ran - ta-ra, And

- ra, ta-ran - ta-ra. One hadde a sworde, one hadde a shielde, And

floore. }
bryghte. } One hadde a sworde, one hadde a shielde, And

one hadde a twang - ynge bow, a twang-ynge bow, a twang-ynge bow.

one hadde a twang - ynge bow, a twang-ynge bow, a twang-ynge bow.

one hadde a twang - ynge bow, a twang-ynge bow, a twang-ynge bow.

one hadde a twang - ynge bow, a twang-ynge bow, a twang-ynge bow.

THE BELLS OF ST. MICHAEL'S TOWER

A GLEE FOR FIVE VOICES

THE SUBJECT FROM KNYVETT'S GLEE FOR THREE VOICES, BUT RE-WRITTEN WITH AN INTRODUCTION, BY
SIR R. P. STEWART, MUS. DOC.

No. 11.

London: NOVELLO, EWER AND CO., 1, BERNERS STREET (W.), and 80 & 81, QUEEN STREET (E.C.)

Allegro deciso.

TREBLE.

ALTO.

TENOR.

BARITONE.

BASS.

ACCOMP.

$\text{♩} = 126.$

p

Ding ding ding ding ding dong bell, ding ding ding ding ding dong

p

Ding ding ding ding ding dong bell,

Allegro deciso.

p

cres.

Also published in Novello's Tonic Sol-fa Series, No. 80, price 1½d.

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THE BELLS OF ST. MICHAEL'S TOWER.

The first system of the musical score consists of five staves. The first four staves are vocal parts, and the fifth is a piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The vocal parts have lyrics: 'ding ding ding ding ding dong bell, ding ding ding ding ding dong', 'ding ding ding ding ding dong bell, ding ding ding ding ding dong', 'bell, ding ding ding ding ding dong bell, ding ding ding ding ding dong', and 'ding ding ding ding ding dong bell, ding dong, ding ding dong bell, ding'. The piano part has lyrics: 'bell, dong bell, dong,'. Dynamics include *f* (forte) and *p* (piano).

The second system of the musical score consists of five staves. The first four staves are vocal parts, and the fifth is a piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The vocal parts have lyrics: 'bell, ding ding ding ding ding dong bell, ding ding ding ding ding dong bell, boime, boime, boime', 'bell, ding dong bell, ding dong bell, . . . chang, chang, chang', 'bell, ding dong bell, . . . ding dong bell, . . . boime, boime, boime', and 'ding ling ding ding dong bell, ding ding ding ding dong bell, . . . boime, boime, boime'. The piano part has lyrics: 'ding dong bell, . . . ding ding bell, . . . boime, boime, boime'. Dynamics include *f* (forte), *p* (piano), and *sf* (sforzando).

bell - oom, . . ding ding dong, Mer - ri - ly, mer - ri - ly rung the bells, the

bell - oom, . . ding ding dong, Mer - ri - ly, mer - ri - ly rung the bells, the

bell - oom, . . ding ding dong, Mer - ri - ly, mer - ri - ly rung the bells, the

bell - oom, . . ding ding dong, Mer - ri - ly, mer - ri - ly rung the bells, the

bell - oom, . . ding ding dong, Mer - ri - ly, mer - ri - ly rung the bells, the

dim.

f a tempo.

*

bells of Saint Michael's tow'r, When Richard Pen-lake, and Re - bec-ca his wife, Ar -

bells of Saint Michael's tow'r, When Richard Pen-lake, and Re - bec-ca his wife, Ar -

bells of Saint Michael's tow'r, Ding ding dong bell, ding dong bell, Ar -

bells of Saint Michael's tow'r, Ding ding dong bell, ding dong bell, Ar -

bells of Saint Michael's tow'r, Ding ding dong bell, ding dong bell, Ar -

THE BELLS OF ST. MICHAEL'S TOWER.

pp

- riv'd at the church door, . . Mer-ri-ly, mer-ri-ly rung the bells, the bells of Saint Michael's

pp

- riv'd at the church door, Mer-ri-ly, mer-ri-ly rung the bells, the bells of Saint Michael's

pp

- riv'd at the church door, Mer-ri-ly, mer-ri-ly rung the bells, the bells of Saint Michael's

pp

- riv'd at the church door, Mer-ri-ly, mer-ri-ly rung the bells, the bells of Saint Michael's

pp

- riv'd at the church door, Mer-ri-ly, mer-ri-ly rung the bells, the bells of Saint Michael's

tow'r, When Richard Pen-lake, and Re - bec-ca his wife, Ar - riv'd at the church

tow'r, When Richard Pen-lake, and Re - bec-ca his wife, Ar - riv'd at the church

tow'r, Ding ding dong bell, ding dong bell, Ar - riv'd at the church

tow'r, Ding ding dong bell, ding dong bell, Ar - riv'd at the church

tow'r, Ding ding dong bell, ding dong bell, Ar - riv'd at the church

THE BELLS OF ST. MICHAEL'S TOWER.

55

door, . . . mer-ri-ly, mer-ri-ly rung the bells, the bells of Saint Michael's

door, mer-ri-ly, mer-ri-ly rung the bells, the bells of Saint Michael's

door, . . .

door, ding dong, ding dong, ding dong, the

door, . . . ding dong, ding dong, ding dong, ding dong

p *cres.*

tow'r, merri-ly, mer-ri-ly chimed the bells, the bells of Saint Michael's tow'r.

tow'r, the bells of Saint Michael's tow'r.

the bells of Saint Michael's tow'r, . . . the bells of Saint Michael's tow'r.

bells of Saint Michael's tow'r, of Saint Michael's tow'r.

bell, the bells of Saint Michael's tow'r, . . . the bells of Saint Michael's tow'r.

f

mf Richard Pen - lake was a cheer - ful man, Cheer - ful and frank and free,
mf Richard Pen - lake was a cheer - ful man, Cheer - ful and frank and free,
fp Cheer - ful and frank and free,
fp But he

fp But he led a sad life with Re - *cres.*
fp But he led a sad life with Re - *cres.* bec - ca his wife, . . .
fp But he led a sad life, a sad life,
fp But he led a sad life, *cres.* but he
cres. led a sad life with Re - bec - ca his wife, but he led a sad

f *rit. tempo. p* *cres.*
 - bec - ca his wife, For a ter - ri - ble shrew was she. . Mer - ri - ly, mer - ri - ly
f *rit. tempo. p*
 . his wife, For a ter - ri - ble shrew was she. Mer - ri - ly, mer - ri - ly
f *rit. tempo. p*
 but he led a sad life, for a shrew was she .
f *rit. tempo. p*
 led a sad life, For a ter - ri - ble shrew was she, ding dong!
f *rit. tempo. p* *cres.*
 life with his wife, For a ter - ri - ble shrew was she, ding dong, ding
rit. tempo. p *cres.*

cres. *f*
 rung the bells, the bells of Saint Mi - chael's tow'r.
cres. *f*
 rung the bells, the bells of Saint Mi - chael's tow'r.
cres. *f*
 ding dong, ding dong, ding dong, ding dong bell,
f
 ding ding dong, ding dong, ding dong, ding dong bell,
cres. *f*

mer - ri - ly rung the bells, the bells of Saint Mi - chael's tow'r.

mer - ri - ly rung the bells, the bells of Saint Mi - chael's tow'r.

mer - rily, mer - ri - ly rung the bells, the bells of Saint Mi - chael's tow'r.

mer - rily, mer - ri - ly rung the bells, the bells of Saint Mi - chael's tow'r.

mer - rily, mer - ri - ly rung the bells, the bells of Saint Mi - chael's tow'r.

ff marcato.

mf

Richard Pen-lake a scold-ing would take till patience a-vailed no longer.

mf

Richard Pen - lake a scold - ing would take, till he could no longer.

p

Then

p

Then

p

Then

mf

p

THE BELLS OF ST. MICHAEL'S TOWER.

Rich-ard Pen-lake a crab-stick would take, And show her that he was the stronger, and

Rich-ard Pen-lake a crab-stick would take, And show her that he was the stronger, and

Rich-ard Pen-lake a crab-stick would take, And show her that he was the stronger, and

[illegible]

THE BELLS OF ST. MICHAEL'S TOWER.

mer-ri - ly, mer-ri - ly rung the bells, the bells of Saint Mi-chael's tow'r,

mer-ri - ly, mer-ri - ly rung the bells, the bells of Saint Mi-chael's tow'r.

ding dong, ding dong ding dong ding, the bells of Saint Mi-chael's tow'r,

ding dong, ding dong ding dong ding, the bells of Saint Mi-chael's tow'r,

ding dong, ding dong ding dong ding, the bells of Saint Mi-chael's tow'r, . .

The first system of the musical score consists of six staves. The first five staves are vocal parts (Soprano, Alto, Tenor 1, Tenor 2, and Bass) and the sixth staff is the piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The music begins with a piano (p) dynamic and ends with a forte (f) dynamic. The lyrics are: 'mer-ri - ly, mer-ri - ly rung the bells, the bells of Saint Mi-chael's tow'r, ding dong, ding dong ding dong ding, the bells of Saint Mi-chael's tow'r, ding dong, ding dong ding dong ding, the bells of Saint Mi-chael's tow'r, . .'

mer-ri - ly, mer-ri - ly rung the bells, the bells of Saint Mi - chael's tow'r.

mer-ri - ly, mer-ri - ly rung the bells, the bells of Saint Mi - chael's tow'r.

mer-ri - ly, mer-ri - ly rung the bells, the bells of Saint Mi - chael's tow'r.

mer-ri - ly, mer-ri - ly rung the bells, the bells of Saint Mi - chael's tow'r.

mer-ri - ly, mer-ri - ly rung the bells, the bells of Saint Mi - chael's tow'r.

The second system of the musical score consists of six staves, continuing the vocal and piano parts from the first system. The key signature remains one sharp (F#) and the time signature is 4/4. The music begins with a forte (f) dynamic and ends with a forte (f) dynamic. The lyrics are: 'mer-ri - ly, mer-ri - ly rung the bells, the bells of Saint Mi - chael's tow'r. mer-ri - ly, mer-ri - ly rung the bells, the bells of Saint Mi - chael's tow'r. mer-ri - ly, mer-ri - ly rung the bells, the bells of Saint Mi - chael's tow'r. mer-ri - ly, mer-ri - ly rung the bells, the bells of Saint Mi - chael's tow'r. mer-ri - ly, mer-ri - ly rung the bells, the bells of Saint Mi - chael's tow'r.'

No. 12. YE MARINERS OF ENGLAND.

PART-SONG.

By permission of Novello, Ewer and Co.

THOMAS CAMPBELL.

H. HUGH PIERSON.

Allegro non troppo.

SOPRANO.

ALTO.

TENOR.

BASS.

10

f

Ye Ma - ri - ners of Eng - land; That guard our na - tive

seas, Whose flag has braved a thou - sand years, The bat - tle and the breeze! Your

glo - rious stan - dard launch a - gain, To match an - o - ther foe! Your glo - rious stan - dard

launch a - gain To match an - o - ther foe! And sweep thro' the deep, . . While the

sf

storm - y winds do blow, And sweep thro' the deep, . . While the storm - y winds do

sf

blow. While the bat - tle ra - ges loud . . and long, while the bat - tle ra - ges

The first system of the musical score for 'Ye Mariners of England'. It consists of two staves, treble and bass. The treble staff begins with a treble clef and a key signature of one sharp (F#). The bass staff begins with a bass clef and the same key signature. Both staves are marked with a forte dynamic (*sf*). The melody is in the treble staff, and the accompaniment is in the bass staff. The lyrics 'blow. While the bat - tle ra - ges loud . . and long, while the bat - tle ra - ges' are written below the staves.

loud and long, And the storm - y winds do blow, and the storm - y winds do blow.

The second system of the musical score. It continues the melody and accompaniment from the first system. The treble staff has a forte dynamic (*ff*) and the bass staff has a forte dynamic (*f*). The lyrics 'loud and long, And the storm - y winds do blow, and the storm - y winds do blow.' are written below the staves.

> > > > > The spi - rits of your fa - thers Shall start from ev - 'ry wave, For the

The third system of the musical score. It begins with a measure rest of 7 measures in both staves. The treble staff has a forte dynamic (*f*) and the bass staff has a forte dynamic (*f*). The lyrics 'The spi - rits of your fa - thers Shall start from ev - 'ry wave, For the' are written below the staves.

deck it was their field of fame, And o - cean was their grave: Where Blake and might-y

The fourth system of the musical score. It continues the melody and accompaniment. The lyrics 'deck it was their field of fame, And o - cean was their grave: Where Blake and might-y' are written below the staves.

Nel - son fell, Your man - ly hearts shall glow, Where Blake and might-y Nel - son fell, Your

The fifth system of the musical score. It continues the melody and accompaniment. The lyrics 'Nel - son fell, Your man - ly hearts shall glow, Where Blake and might-y Nel - son fell, Your' are written below the staves.

man - ly hearts shall glow, As ye sweep through the deep, .. While the storm-y winds do

blow, As ye sweep through the deep, . . While the storm-y winds do blow, While the

bat - tle ra - ges loud .. and long, while the bat - tle ra - ges loud and long, And the storm - y

winds do blow, and the storm-y winds do blow. > > > > Bri -

- tan - nia needs no bul - wark, No towers a - long the steep; Her march is o'er the

moun-tain waves, Her home is on the deep! With thun-ders from her na-tive oak, She

quells the floods be-low, With thun-ders from her na-tive oak, She quells the floods be-

con brio.
- low, As they roar on the shore, . . . When the storm-y winds do blow, As they
con brio.

roar on the shore, . . . When the storm-y winds do blow; When the bat-tle ra-ges

loud and long, when the bat-tle ra-ges loud and long, And the storm-y winds do blow, and the

storm-y winds do blow, and the storm-y winds do blow.

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